

Sir Herbert Tree, Knight Of the Theatre, Panoplied In Shining Armor of Humor

Distinguished English Actor Tells a Joke or Two on Himself, Hints at His Methods of Producing, Shakespeare, and Condemns the Practice of Standing on One's Head in the Art of the Theatre.

By Charles Darnton.

It should ever be your good fortune to meet that goodly English knight of the theatre, Sir Herbert Beerbaum Tree, don't imagine for a moment that you are confronting an altogether formidable person clad in the steel of convention that chills the heart. Nothing like it!

You have only to pierce his armor with a smile—or better still, a laugh—for it is a coat of humor that he wears. He has a way of laughing and good-naturedly at the world and himself into the bargain, and by this simple means he disarms you at the outset. In his light blue eyes you see something of the lark that sings to the light blue heavens. This is the man—summer in his face fighting off the winter in his hair—a man whose sense of humor keeps him always in the sunlight.

It was only for a moment that the shadow of the war fell upon his face, and then came the flash: "Art flourishes in peace, and happily you are peaceful. Here in America the theatre continues to grow. But it was only the other day that my daughter, in an optimistic letter from London, took pains to remind

me that the ancient Greeks loved tremendous tragedies, and then put herself out to say that only dyspeptics contribute to the comic papers. I thought that rather good," he added, with a pride of family in his smile and voice.

"You know, of course," he added, with a glance out of the corner of his eye, "that you have the best opera in the world—so why shouldn't you have my production of 'Henry VIII'? Eh? But that's neither here nor there, though I do hope that New York will keep me here long enough to give it several Shakespearean plays. Is it my aim to present Shakespeare in a new light? Not at all! It is my hope only to give something illuminative, to make the public see the play, whatever it may be, as I see it. This much the actor, or the producer, owes to himself and to his audience. Otherwise you might better stay at home and read Shakespeare at your ease. You look to the actor to bring something fresh to your mind with his interpretation of a familiar character, or beauty to your eye with the pictures he realizes in the mounting of the play."

"There was something more than the keen showman in this distinguished veteran of the stage who now leaned forward in his chair. He suggested nothing so much as imagination—the artistic imagination.

"I don't mean to say," he explained, "that scenery and costumes and all that sort of thing are to be considered first of all. But I do feel it my duty, as well as my pleasure, to call upon all the resources of the theatre in producing a Shakespearean play, not to make it modern, as the term is used, but to make it human. I may say that I have been encouraged in this idea by the British public. To have been a producing manager for thirty years without becoming a bankrupt is something of an achievement—and let me add this has been done without the aid of 'backing.' My main support, so far as Shakespearean plays are concerned, has come from the great middle class. It is this class that really loves Shakespeare. I have gained financial rewards from all of my Shakespearean productions but one—'Antony and Cleopatra.' This cost me so much that I never hoped to get my money back."

But with a laugh at his own expense, he added:

"You've no doubt heard the story of the old lady, back in Queen Victoria's day, who watched Cleopatra with silent disapproval, then turned to her equally shocked companion in the dress circle and exclaimed, 'How different from our own dear Queen! Well, I have a somewhat different experience with my leading woman in this play. To fill a hiatus in the action at one point I arranged to have Cleopatra, robed in silver, walk across the stage followed by her five children and then hold out her arms to Antony. 'Five children!' cried my leading woman. 'It doesn't seem moral.' 'My dear,' I said to her, 'this is a life of compromise.' But she protested. 'Well, then, make it three,' I urged. 'All right,' she agreed. And so we played the scene with three children.

"There's nothing like making the most of things. I remember asking Charles Frohman, one day in London, how many plays he had secured for his coming season. 'Fifty-seven,' he replied. 'How many successes have you, as they stand?' I continued. 'Seven,' was his answer. 'What will you do with the other fifty?' 'Oh,' said he, 'I'll send 'em on the road and work them into successes. We have what is known as the flour trick."

PLAYERS WHO WILL BE SEEN HERE DURING COMING WEEK



SIR HERBERT TREE AS
"THE OLD CROSS ROADS" IN
"THE LITTLE MINSTER"

"AT THE CROSS ROADS"
COMES TO THE LEXINGTON

he added, with a twinkle in his eye. "At the end of the third act the audience is sprinkled with flour and the audience is delighted. If that flour we try the flour trick, which amounts to the same thing." "How fortunate for you," I remarked, "that America is a new country." "Was," he said. "This is the shortest epigram I've ever heard, and no one but a man came out to the box-office during last night's performance and bought three tickets for to-night. He said, 'That young Tree is a fine actor, but I never could stand his father.' So much for playing a dashy chap like Drake, with these!" and a bit of pantomime supplied the flourishing mustache of Drake.

"As to my production of 'Henry VIII,' went on Sir Herbert, "I think I may say, at least, that it avoids the greatest crime of the theatre—dullness. 'Thou Shalt Not' should be written in golden letters over the door of every theatre. An expenditure of taste, with a sufficiency of money, is my idea of the way to give Shakespeare. I don't believe in edited farces. The thing, after all, is to give a kindly word to the eternal. It is not a genuine endeavor to stand on one's head in art."

ROLLER SKATING FLOOR AT DANCING CARNIVAL.

Because of the popular demand in the city for roller skating at moderate prices, Manager Grundy of the Dancing Carnival has opened the entire third floor of the Grand Central Palace for skaters. Twenty-five cents entitles a person to skate for the entire afternoon. An instructor is provided at the same price. Swimming classes have been inaugurated at the Everard Health Baths, No. 28 West Twenty-eighth Street, where five classes start today under a competent teacher.

NEWS NOTES OF MOTION PICTURES, FILM PLAYERS AND PRODUCERS.

Vivian Martin can make fine pictures. Yes, she's married. William Bertram has made a good picture of "Marry of the Footlights" for the American Film Company. William Farnum, Fox star, used to be a boy comedian in Buckport, Me. However, the people of the town have forgiven him. The Pallas concern has enlarged its plant in Los Angeles. Dustin Farnum is working in "Davy Crockett" out there. Gladys Hulette is the star of a Thanhouser-Mutual picture called "The Flight of the Duchess." Bertha Kalich thinks the figure 8 is lucky for her. She is happiest at a o'clock each evening. Harry Hilliard, juvenile, has signed a long term contract to act in Fox pictures. They say he's handsome, but it's only a rumor. Gaumont has three companies working in Jacksonville, Fla. Ah, ha, you don't know that, we'll tell you. "Pasquale" by George Roban and Lawrence McCloskey, will be produced by the Morosini Photoplay Company, with Mr. Roban starred. Seventeen film stars were seen recently on the New York Roof watching pictures in which they had acted. Trucida Laura, the Fox movie pirate, always remains in bed on Friday, the 13th. She says snakes taking no chances. Macho has arranged with Ruben Goldberg to release all the Goldberg animated cartoons. Bur. McIntosh will be seen soon in

a Mutual masterpiece called "My Pardner." It will be his fourth whack at screenology. Helen Marie O'Brien, who isn't working in Fox films, cultivates roses. As fertilizer she feeds them coffee grounds and scot. Lena Buckner, working at Universal City, has been called Anna Pavlova Jr. And, my land! she's only eight years old!

Pete Schmidt, better known as Pallas Pete, says Herbert standing is called Daddy by the other Pallas players. Why not Pop?

Terry Ramsay, press agent of the Mutual, says he is a minister's son, and therefore "naturally a stickler for the truth." Oh, ding!

Winifred R. Sheehan, general manager of the Fox Film Corporation, has gone to Great Britain to increase the demand for Fox pictures there.

Harold Lockwood and May Allison have signed up to appear in quality pictures to be released by the Metro and can prove it.

Doris Fawn is the name of a new Fox star. It bothers her now and then when the thoughtless call her Doris Boak.

Sidney Drew advertised for a goat to use in a Metro comedy. When he reached the studio that day he found goats butting all over the place.

George Ovey, in one of the new Cub (Mutual) comedies, is assisted by an actor named Arthur Maud. We suspect Arthur DeMonte. What's your entry?

Fannie Ward, John Barrymore, Lenore Ulrich, Marguerite Clark, Mary Pickford and Marie Doro are scheduled for appearances on the screen at the Strand soon.

The first Metro-Drew single-reel comedy, in which Mr. and Mrs. Sidney Drew are starred, will be released by the Metro March 15. It is called "The Count of Ton."

Norma Winslow will leave Wednesday for Universal City, Cal., where she will spend the spring and summer picture acting. She's booked for a Broadway production in the fall.

Julius Steger in "The Blindness of Love," with Grace Valentine featured, will be shown at the New York Theatre to-morrow. Miss Valentine is working in a new Rolfe-Metro film with Lionel Barrymore.

Edwin Carow, who directed Mabel Taliaferro in "Her Guest Price," had rheumatism in one foot and the other was afflicted with corns. A lovely time was had.

Dale Henry, although she is a woman, doesn't mind making herself appear unattractive in motion pictures. She is quite an artistic fright in "Hubby Put One Over."

Ethel Barrymore is acting in a film called "The Little Minister."

called "The Kiss of Hate." A pack of wolves was used in the making of one scene. All the actors were afraid for the wolves were growlers that would bite you in a minute. Edna May will be seen on the screen the second week in April in a film called "Salvation Jony," made by the Vitaphone. It is in seven parts.

"Once Upon a Time" is the name of a forthcoming Balboa release, which will be seen on the Pathe programme. Helen Marie O'Brien, three and a half years old, is featured.

Twelve film stars will appear in a portion at Loew's New York Theatre and Annex Thursday night. They are Gail Kane, Carlyle Blackwell, Alice Brady, Robert Warwick, Mollie King, Arthur Ashe, Frances Nelson, Gerda Holmes, House Peters, Mariel Ostriche, Nellie Charlson and Jane Grey.

Robert Whittier, Thanhouser actor, was asked recently to dive in a hole in the ice on a river, swim to another hole and come out. Whittier was suffering with a bad cold, but he decided to make the dive. However, he considered it worth \$50 extra, since he was taking his life in his hands, and he asked for that amount as a bonus. The Thanhouser people readily agreed to pay it. Whittier made the dive and came out safely. Then he discovered the chilly water had cured his cold. He's seriously thinking of returning the fifty, but don't bet that way.

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COLUMBIA 125th St. & Broadway. Ev. 8.15. Mat. 2.15. Sat. 8.15. Sun. 2.15. **THE COHAN REVUE 1916.**

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